THE YOUNG ARCHITECTS OF ENGLAND.

No. IV.*

Sir,—I have tried to shew what Art is—*real Art*. I have asked, what is Architecture? And I have many answers (No. II.) And I have at last declared, amidst much laughter from the Opposition, that it is a Fine Art.

Question, What is the Fine Art Architecture? Answer, It is a Fine Art. Nay, we could have guessed as much without thy teaching. Strange then, I reply, that you did not guess it. I ask, what is the Fine Art Architecture? and you answer me with half a dozen things that are no more Fine Arts than the Apollo Belvidere is a red herring, or Yorkminster a proposition in Playfair's Euclid. The Fine Art Architecture is a Fine Art;—shew me that you know this (I will not take your word for it),—shew me that you comprehend—feel this, and I say you are truly an Architect—an artist. If you cannot shew this *you are not so*. Is building a Fine Art? Is the contrivance—the planning of houses a Fine Art? Is looking after builders a Fine Art? Is the copying of "orders" from Vitruvius or Stuart and Revett a Fine Art? Is the study of antiquities a Fine Art? Is a scheme of design confined and set by a system of *styles* a Fine Art? Although this is the most nearly so, is it *fully* so—*the* Fine Art Architecture? But is Architecture a Fine Art? How strange that men should call it so and all the while speak of it as something so different! This is how it is. Your common "Architects" are *not artists at all*. *Their* Architecture is *not a Fine Art*. But there is *an* Architecture that is: and these worthies are intelligent enough to take advantage of this that they may claim the dignity of Artist. They are planners of houses, your "Architects"—"the profession"—the *Artist-Architect* is quite a different actor in the scene. Would that I could persuade you that the Fine Art Architecture *is* a Fine Art! Instead of *copying* your books and plates and authorities, you would *criticise* them: instead of worshipping rules and styles, you would seek the Temple of Nature: instead of bowing to the *dicta* of Antiquity you would do as men did in the antiquity ages, wiser in this than ours,—you would look into the human intellect for your rules. Did Phidias copy the Parthenon from *authorities?* Did he who sketched the first outlines of the lovely monument of Lysicrates measure it all carefully out of a book? Did your old freemasons count deviation from rule heresy? The rule-and-regulation system of our age they never dreamt of. To say that architecture is bound by those rules of yours is to pretend to hold the ocean in a sieve! The "orders" of *Architecture?* Orders of the *Imagination of man?* Thou shalt not imagine anything but according to these *orders?* Can a man have intellect who says so? Or is it rather that he does not comprehend what Architecture is,—prates of it merely as a parrot would,—speaks as he has been taught to speak, careless of what it is the rote-speech means?

The Opposition. But tell me what you would do, now, when you discard *the styles* as you contemptuously call them?

Not contemptuously, my friend. They are valuable for their own worth, I say, but no more. What would I do? First, I am afraid that the study of them and the training in them which my youth has seen, must be a sore obstacle to the free exercise of imagination *pro re nata*, if I were to attempt what is called a new style. As "*nihil est in intellectu quod non prius fuerit in sensu*,"—as that which the imagination produces it produces by the combination of simples previously known; so also that which is once admitted into the storehouse of the fancy will be ever ready to influence the future work, and to supplant the less factitious means which otherwise would naturally arise. A habit is more easily acquired than quitted; and he in whose intellect the styles have become systematically fixed, cannot throw off their influence except by an effort, and so great a one that few could make it. Then again, independently of this, I have not pretended to be able intellectually to invent a new style; I cannot say that I have ever attempted it; and I have shown above, that great obstacles are in the way. But this is what I affirm that the true principles of criticism are not comparison with authorities, but abstract test by principles of nature and reason. I say, when you design go to your own intellect to guide your hand by *its* regulations, not to books and dogmas, and rules of styles; go to nature and the principles of human judgment and taste. "He who would really become an Architect must leave the special discussion of styles, and steadily look to the true end and aim of his art." So says Professor Cockerell;† and it is a gleam of living light appearing in dead darkness when he says so. May it increase and increase till men can see by it. But how strange that it should be so wonderful a thing to find an artist telling artists to go to Nature! Vague and weak as are the words, yet hear them, hear them and *ponder them*—"*the end and aim of the Art.*" The ancients went to Nature when they produced those very authorities you go by; the originator of every style in your registry must have gone to Nature for his principles; and I say, instead of tethering yourself by these, go *you* to Nature also.

Opp. Ha! the ancients went to Nature, you say. Very well; they succeeded, and we profit by their success,—they did the work, we reap the benefit. For my own part I have no hope of excelling them, or even of equalling them. Look at the new styles—the inventions which *have* been made—what are they? Mere modifications of the standards. And unsuccessful too; the more so the farther the deviation from the model. Show me a new style—really new, show me a new order,—and then—

Then what my friend?

Opp. Then I'll call you a clever fellow, that's all.

Ah! I'm afraid that is all. But pursue your argument. Do you say it is impossible to invent another style—another order?

Opp. Do it, and then I shall admit it possible.

But without its being done, is it possible or is it impossible?

Opp. Why, it has been often tried, but has never succeeded.

I shall not press you to answer the question. One word on your "orders." The only plausible reason I ever heard urged for the *perfection* of their system is that given by the priest Villalpanda, that they were revealed to King Solomon in the design of the Temple at Jerusalem, the drawings for which were made in Heaven by the hand of God himself! If it were so, your pretensions would perhaps be reasonable; and my calling the system Fiddlededee might be a blasphemy; but whether the doctrine of that suffocated individual, or mine, has most of reason on its side, I leave yourself to judge. Your old gentlemen whose creed it is that "there are five orders in Architecture" certainly speak as if they had some Villalpanda for their chief, with a system of logic at his inspired back, like the system of that most illustrious fish out of water in this degenerate age, our beloved Ecclesiologist; else how they can persuade themselves into such contracted thought I for one must say I cannot tell.

London. R.

* Our correspondent wishes it to be intimated, that in the exercise of editorial discretion his last article was somewhat abbreviated. We willingly comply with his request.

† Fourth Lecture, 1846, as reported in The Builder.

THE STORM OF THE 1st OF AUGUST.

Fruitful as is the amount of damage done by the late storm, in the shape of broken glass and injured works, it must, nevertheless, be regarded as a providential event in a sanatory point of view, for which we should be grateful. The purification of the air effected, and the cleansing of drains and sewers, to say nothing of the highways, were of the utmost importance. One of the minor advantages to London housekeepers, is the destruction of large numbers of rats washed out of the sewers by the floods. Some notion of the loss experienced in various quarters may be formed, from the vote of 4,500*l.* taken in the Commons a few nights since, to make good the damage to palaces and public buildings, by the storm in question. Strong efforts are being made in favour of the florists on whom the loss falls ruinously heavy. This loss will, perhaps, be the means of effecting a further alteration in the glass duties. A considerable importation of glass from Belgium is said to have been made. Glaziers are, of course, "looking up," but are so busy, they have little time to do so in.

PROVINCIAL NEWS.

The consecration of the newly-erected church at Bradpole, near Dorset, took place on Tuesday week. It is larger than the old one, having 400 sittings mostly free.——St. John's church, Bridgewater, was to be consecrated on Monday last.——The church of St. Michael, Gloucester, is to be repaired and restored. The parishioners have voted 600*l.* towards the work.——Sir John Jervis, the Attorney-General, has contributed 50*l.* towards the liquidation of the expense of the recent improvements in the interior of Chester cathedral.——Nearly 7,400*l.* have been already contributed towards the erection of the new churches in the four districts formed at Liverpool under Sir Robert Peel's Act.——The Liverpool Sanatory Bill, which comes into operation in January next, contains clauses for compelling manufacturers and owners of steam-vessels, to consume the smoke generated in their furnaces.—— It has been proposed to convey 300,000 gallons of water a distance of forty miles, into Liverpool, "without pumps, engine, aqueduct, or turncock," from the stream which descends through Llangollen-bridge, out of Bala Lake.——The opening of the three new Manchester parks is fixed for the 22nd instant, when the public baths and wash-houses lately instituted there are also to be opened. The inscription at the public gardens at Mayence, namely, "This garden is created for the advantage of the public, and it is committed to the public for protection," has been recommended for adoption at the Manchester-parks, in preference, at least, to the puerile address put up at the Prince's-park, at Liverpool, namely, "If you carefully avoid walking on the grass, it will remain green and beautiful for you."——The contract entered into with Mr. George Taylor for the erection of the Grecian chapel in the cemetery at Coventry, at the sum of 1,194*l.* has been accepted; and it has been resolved, that in consequence of the delay in the execution of the contract of the cemetery lodge, the committee have power to rescind the present contract, and to enter into any other which they may deem necessary. An engine is to be erected at the water-works or an agreement made with Sir T. White's trustees, for the use of the water.——St. John's church, Woodbridge, is to be consecrated on the 27th inst. ——The new jetty, at Cromer, was opened to the public on Friday week; the other works are not yet completed.——On opening the tenders made for the erection of a wall to enclose the ground lately consecrated at the churchyard of St. Gregory, Sudbury, it was found that the lowest sum was 97*l.* 15*s.* 6*d.*, "much less than the cost price of the materials only," and the tender for that sum was accordingly accepted. The building of the wall depends, however, on assistance from St. Peter's, the parishioners of which bury their dead at St. Gregory's.—— The construction of the water-works at Lincoln is to be shortly commenced.——Numerous plans have been under consideration for the formation of the proposed new markets at Hull, varying in expense from 10,000*l.* to 22,000*l.* for the cost of buildings alone, or from 30,000*l.* to nearly 48,000*l.*, including ground and other buildings to be removed; but as neither the consent of the council, nor the countenance of the inhabitants, have been yet obtained in favour of any one or two of them in particular, we need not enlarge on this point further in the meantime. We may remark, however, that amongst the more prominent, including total cost with buildings—according to the architect's statement and values are—Mr. Lockwood's, on Leadenhall site, No. 1, 45,668*l.*, No. 2, 39,830*l.*; Mr. Cuthbert Brodrick's, on Silver-street site, 30,280*l.*: according to Mr. David Thorpe's statement and values, Mr. Lockwood's, No. 1, 47,641*l.*; No. 2, 41,830*l.*; Mr. Broderick's, 47,882*l.*; J. H. B.'s, on Silver-street site, 33,800*l.*—— The inhabitants of Hull have of late been undergoing a process of general purgation through the instrumentality of the oceanic salts with which their household supplies of water have been grossly impregnated. Complaints have very reasonably been made against the water-work authorities for presuming thus to usurp the functions of the "faculty."—— Mr. Steel of Edinburgh's, statue of Sir Walter Scott being completed, is very shortly to be placed on the pedestal in the monument. Sir

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